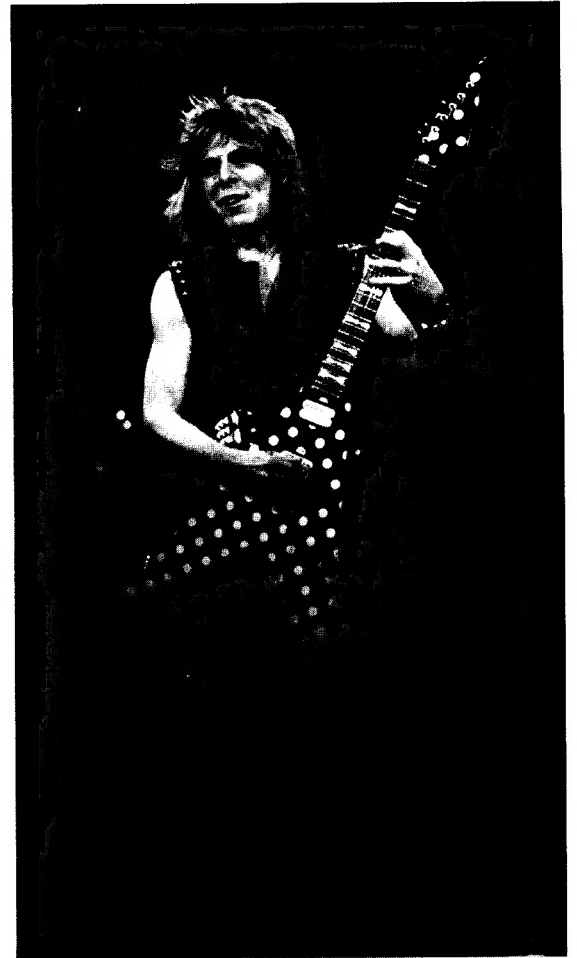


A black and white photograph of Randy Rhoads, a guitarist for the band Ozzy Osbourne. He is shown from the chest up, wearing a dark, sleeveless top with white polka dots and a patterned shawl or jacket draped over his shoulders. He is holding a white electric guitar, likely a Gibson Les Paul, and looking down at it with a focused expression. The background is dark and out of focus.

# Original Randy Rhoads

By Wolf Marshall  
An annotated guide to  
the guitar technique  
of Randy Rhoads



# **Original Randy Rhoads**

Wolf Marshall

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## Foreword



## Randy Rhoads

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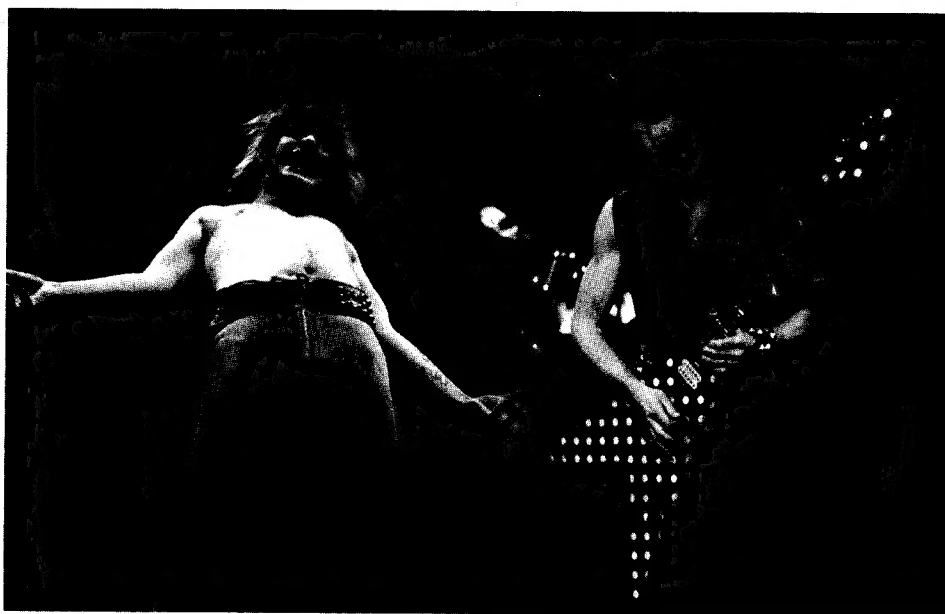
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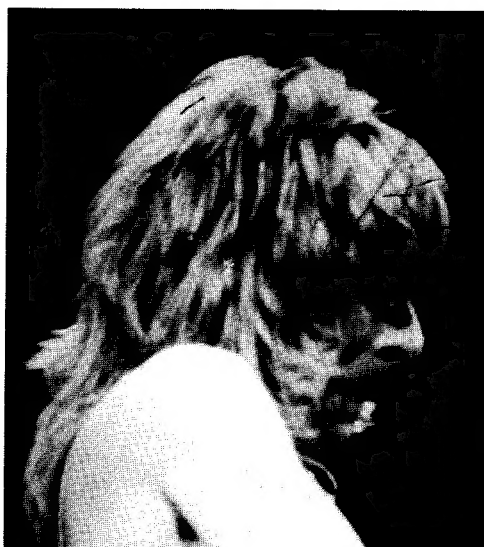
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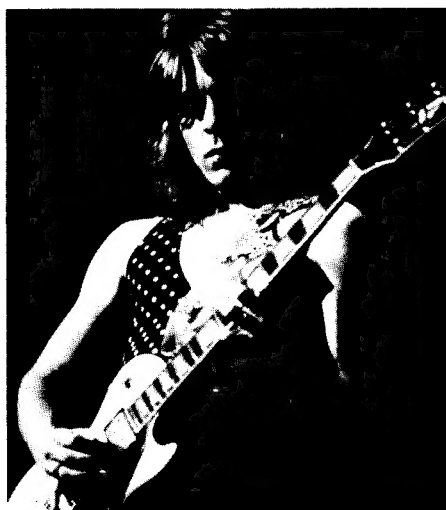


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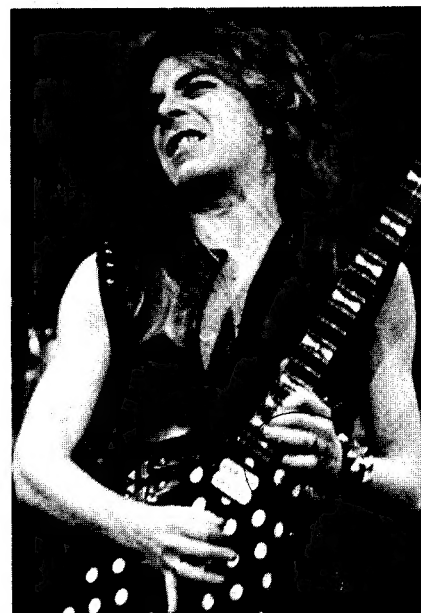
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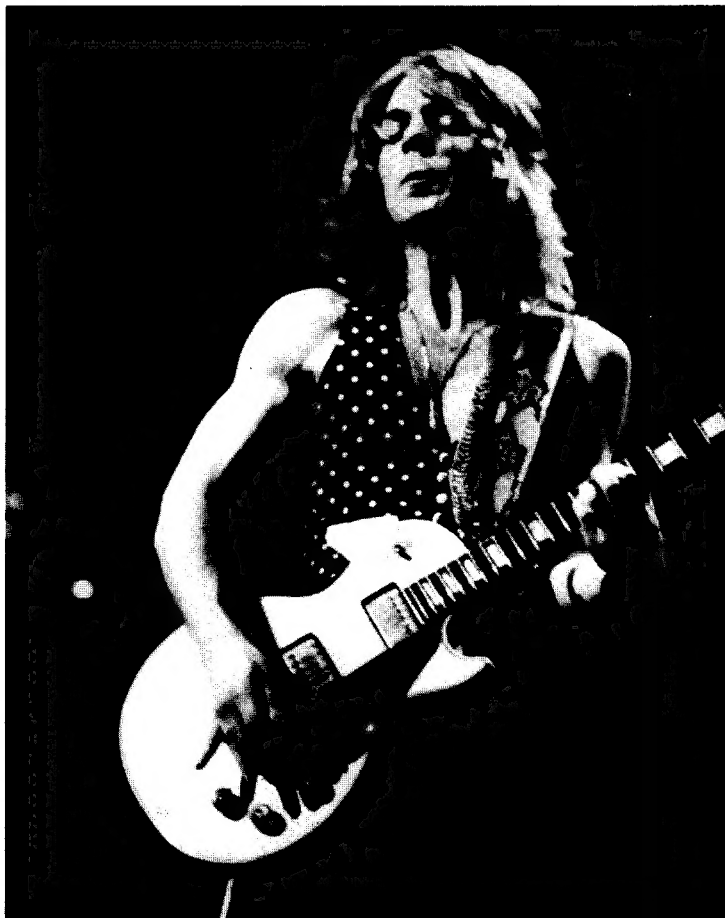
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# Foreword

Words alone can never sufficiently describe the essence of an artist. This ultimately must be a one-on-one experience with what he creates and expresses. This is particularly true of an artist as emotional and compelling as Randy Rhoads. Beyond the obvious facade of exceptional guitar facility, exotic colorations and tangents, and highly individualized treatments of extant rock and classical clichés, there existed a soul and persona that defies categorization.

Randy Rhoads's music combined elements of traditional rock, blues, and heavy metal with classical and ethnic influences and picturesque and evocative sound effects — electric, electronic, and acoustic. His taste and sensibilities judiciously balanced and molded what may seem to be diverse and precarious components into a cohesive and visionary guitar style.

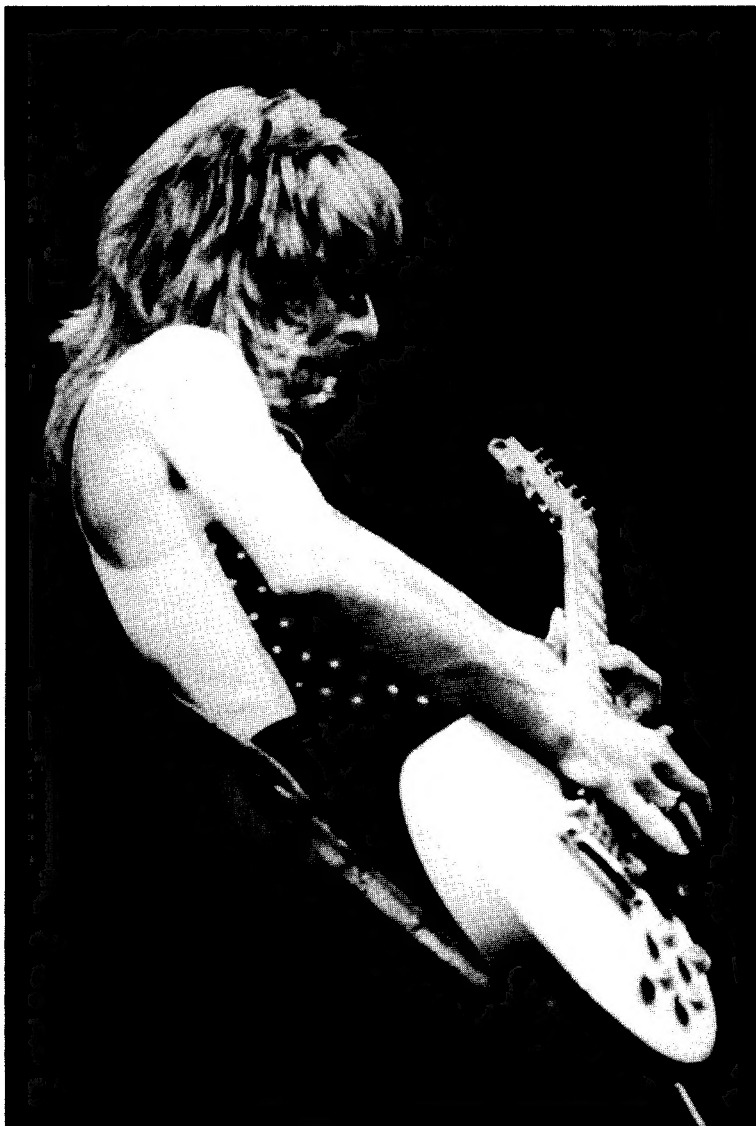
Randy was continually refining and revitalizing his musicality (throughout his all-too-brief career) with daring ideas and an eclectic openness fueled by an insatiable appetite for knowledge and a perfectionist attitude toward his own playing. His preoccupation and fascination with classical music and theory produced a “metal-classical fusion” approach to rock which began a “Bach Rock” renaissance in the eighties, spawning dozens of spinoffs and hybrids in the process. His giving nature and innate love of music, combined with a flair for communication, manifested itself in his rapid growth and skill as a musician, composer, and performer. He is sorely missed.



# Randy Rhoads

Randy Rhoads had become one of rock's most influential and beloved guitarists at the time of his death (in a private plane crash on March 20, 1982).

Born in Santa Monica, California, on December 6, 1956, Randy's earliest musical experiences began at about age six with the help of his mother, Delores Rhoads, a music teacher. From the start, he had an inclination for music. He took acoustic guitar lessons and soon surpassed his teacher! His abilities increased throughout his subteen and early teenage years as he started playing rock, inspired by guitarists like Leslie West and Mick Ronson. Randy joined the local L.A. rock band Quiet Riot in the mid seventies and recorded two LPs for Japan's CBS Sony label. In 1980, he became the guitarist for Ozzy Osbourne's Blizzard of Ozz band, and it was then that he truly realized the beginning of his musical potential. Utilizing electric and acoustic guitars, traditional, modern and exotic harmonic/tonal vocabularies; and a compositional/virtuosic approach to guitar soloing, Randy attained guitar-legend status in the short span of two years. His enormous contributions continue to shape the course of rock and metal music to this day.



# Legend Of Musical Symbols

- T** The six lines of the tablature staff represent the six strings of the guitar with the top line representing high E. The numbers
- A** designate the frets to be played. A zero indicated an open string.
- B**
- H** Hammer-on: Play the first note normally, then strike the second (higher) note with a finger of the left hand.
- P** Pull-off: Play the first note normally, then pull off the left hand finger from the string to sound the second (lower) note, which should already be in position.
- B** Bend: Finger the lower note indicated, then bend the string until you achieve the sound of the higher note.
- R** Reverse Bend: Finger the lower note indicated, but before striking the string, bend it so that the higher note will sound. After striking the string, release the bend and the lower note will sound.
- UB** Unison Bend: A unison on adjacent strings is produced by fingering the note indicated on the lower string and then bending that string to the pitch of the unbent note played on the higher string.
- S** Slide: Play the first note normally, then slide the left hand finger to the second note.
- ▣** Downstroke
- V** Upstroke
- >** Accent: An accent above or below a note tells you to play the note louder.
- ♩** Staccato: A dot above or below a note tells you to play the note short.
- ~** Vibrato: Quickly move the string back and forth with a finger of the left hand.





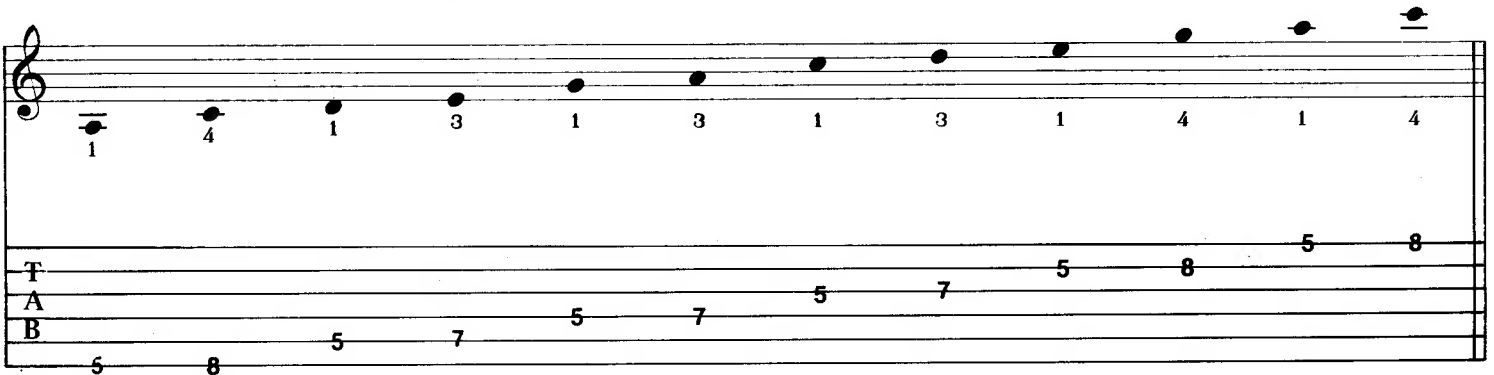


# Introduction

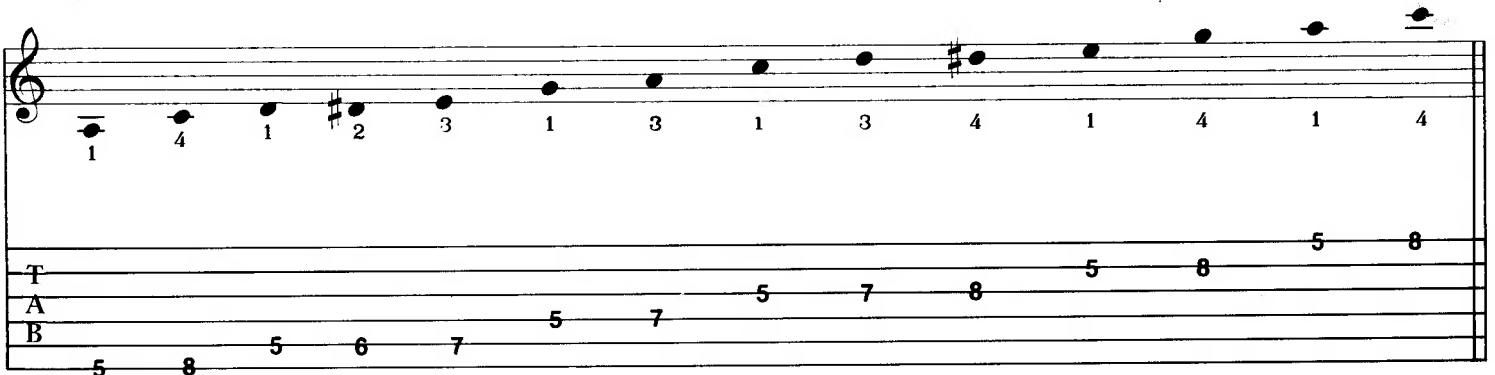
It should be emphasized that Randy Rhoads remained truly original while assimilating and expanding upon the sounds he embraced. He was a music teacher, as well as a performer and composer, using his knowledge and myriad techniques to develop a novel yet accessible style that was immediately recognizable and ingratiating.

In this spirit, the reader/student of this book would be well advised to be acquainted with some basic music theory in order to fully appreciate Randy's efforts. This should include pentatonic and blues scales, diatonic arpeggios, modal scales, harmonic minor scales, and diminished arpeggios. These should be learned and understood in as many fingerings as possible on the fretboard. Furthermore, a grasp of fundamental music terminology and chord construction is recommended. To this end, a brief summary of the main melodic materials mentioned now follows.

A Pentatonic Minor Scale: A C D E G



A Blues Scale: A C D D $\sharp$  E G



# A Minor Arpeggio: A C E

1 4 3 4 2 1 3 2 1 4

5 8 7 12 10 9 14 13 12 17

# A Pentatonic Major Scale: A B C# E F#

2 4 1 4 1 4 1 3 1 3 1 3 4

5 7 4 7 4 7 4 6 5 7 5 7 9

# A Major Arpeggio: A C# E

2 1 4 4 3 1 2 1 4

5 4 7 12 11 9 10 9 12

# A Minor Scale (natural minor or Aeolian mode): A B C D E F G

1 3 4 1 3 4 1 3 4 1 3 1 2 4 1 3 4

5 7 8 5 7 8 5 7 9 5 7 5 6 8 5 7 8

A Minor Scale (harmonic minor): A B C D E F G $\sharp$

1 3 4 1 3 4 2 3 1 2 4 2 3 1 2 4

T 4 5 7

A 5 6 7

B 5 7 8

A Diminished Arpeggio: A C E $\flat$  F $\sharp$

1 4 1 4 1 4 1 4 3 1 4

T 8 10 11

A 8 10 11

B 5 8 9 10

The use of these building blocks of style will be further delineated and discussed in the annotations of the examples within this volume.

The sounds Randy Rhoads left for us are an inspiration — a model and yardstick for all musicians concerned with reaching new levels and mediums of expression while maintaining a strong relationship with the rich heritage of music history and tradition, be it rock and roll, classical, or heavy metal.



# Glad All Over

Words and Music by Dave Clark and Mike Smith

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A very early Randy Rhoads guitar solo from *Quiet Riot I*, circa 1977. In it, Randy basically stays within the standard rock vocabulary of Jimmy Page and Leslie West: blues and pentatonic-based ideas. The vibrato is extreme at times, and there is sufficient deviation from equal temperament in the wide bends of a major third. Some sequential patterns can be found in the faster sections — a concept that Randy went on to refine in later solo work.

**Solo**  $\text{♩} = 152$

Chord symbols: C, F, C, F

Staff labels: T, A, B

Fret numbers: 10 (12), 10 (12), 10 (12), 10 (12), 8 11 8 11 8

Chord symbols: C, F, C

Staff labels: T, A, B

Fret numbers: 11 (13), 8 11 8, 10 (12), 8 11 8, 10 (12), 8 11, 8 10 8, 10 8, 10 8, 10 8, 9, 14, 13

B $\flat$  E $\flat$  B $\flat$  E $\flat$

8va----- loco

B B B B R B R B R P B

T 15 (17) 15 (18) 16 (20) 16 (20) 16 16 (20) 16 (20) 16 (21) 16 0 10 (12)

A

B

C F C

(slow slide)

S

P P P P P S

T 8 11 8 11 8 11 8 10 8 10 8 10 8 10 8 10 8

A

B 10 10 (2)



# I Don't Know

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

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The main riff (the driving sixteenths and the aggressive, punchy chords) is what most of the fans (and admirers) of the Blizzard of Ozz first associated with Randy Rhoads. The solid rhythm-riff with the muted, constant pedal A string has become a heavy metal staple. This particular chord progression and approach really sums up Randy's heavy rock direction.

♩ = 136

Main Riff

A(no 3rd) B(no 3rd)/A

The main riff consists of a guitar part and a bass part. The guitar part is in 4/4 time and features a driving sixteenth-note rhythm. The bass part is in 4/4 time and features a constant muted pedal point on the A string. The chord progression is A(no 3rd) - B(no 3rd)/A - C(no 3rd)/A - G(no 3rd) - D(no 3rd).

**Chord Progression:**

- A(no 3rd)
- B(no 3rd)/A
- C(no 3rd)/A
- G(no 3rd)
- D(no 3rd)

**Tempo:** ♩ = 136

**Time Signature:** 4/4

**Instrumentation:** Guitar, Bass

**Annotations:** muted, sim., S, B



Another stylistic device often used by Randy to decorate a song is this fill — a briskly executed series of pulloffs and hammerons. It was always derived from the tonal center of the progression (in this case, A minor) and appeared in many other forms throughout Randy's output ("Crazy Train" and "You Can't Kill Rock and Roll" are further examples). Here, the effect is colored by the discreet use of wah-wah pedal, which is applied as an EQ filter.

Fill

G(no 3rd) D(no 3rd)

P H P H P P H P P H P

T 1 0 1 0 1 0 2 0 2 0 2 0 3 0

A (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)

B (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)

The first section of the guitar solo is played against a droning G (no 3rd) chord and borrows liberally from Randy's blues and straight-ahead rock heritage. His ferocious blues/pentatonic runs are delivered with a screaming, sustaining tone; his Les Paul going through an MXR Distortion + fuzz, and the distinctive, mid-range-boosted EQ setting, into blazing Marshalls. A tasteful sprinkling of eccentric guitar tricks (including bent-neck vibrato, pick-edge hammerons, muted timbres, and chromatic sequences) is interpolated into the more standard blues/rock vocabulary.

Solo

G(no 3rd) 8va-

B B B

T 18(20) 18(20) 15 18 15 17(19) 15 18 15 17 15 17 15

A (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)

B (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)

8va-

B B B-

T 17 (18) 17 15 17 15 17 15 17 15 13 13

A 17(19) 15 (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)

B (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)

8va-----

(hold half step bend) 6 (bend another half step)

H P H P H P *sim.*

T (14) (17) (14) (17) (14) (17) (14) (17) (14) (17) (14) (17) (14) (18) (15) (18) (15) (18)

A

B

8va-----

(bend another half step) 6 S

T (15) (18) (15) (18) (15) (18) (15) (19) (16) (19) (16) (19) (16) (19) (16) (19) (16)

A 12

B

(echo on) S H P H P H P bend neck to lower pitch (or dive with trem. bar) S B B

T (3) 15 (17) 15 (17)

A

B

8va-----

muted S P P

T 15 13 13 15 15 17 15 15 17 17 19 19 18 18 20 20 18 21 20 18 20 18 20 20 18

A

B

8va-----

B B R B R B B B muted

T 20 (23) 20 (23) 20 23 20 19 (22) 19 (22) 19 (22) 12 12

A

B

\*Hammer on upper notes with pick edge at 16th fret. (Higher TAB numbers are shown because string is bent.)

*sim.*

(muted)

T 11 10 11 10 10 9 10 9

A 12 10 12 10 11 9 10 9

B

B P P P S -3- B R

T 3 6 3 6 5 3 5 17 15 18 15 18 15 17 15 17 17 (18) 17

A 5 (7) 3 6 3 6 5 3 5 17 15 18 15 18 15 17 15 17 17 (18) 17

B 5 3 5 17 15 18 15 18 15 17 15 17 17 (18) 17

The recap section of the solo modulates to A (tonic key return) and maintains further interest through a question-and-answer (antiphonal) phrase structure. The rhythm chords pose the musical question, and Randy answers by retorting with lead guitar ad lib statements. The segment is very concise and is cleverly constructed (a “composed” approach) to convey the deliberate musical effect of periodicity. Notice the characteristic legato (pulloff) sequence again and the trademark Rhoads scale combination of Aeolian mode and blues scale (both in A) in the second phrase. The interaction of the notes F, E, Eb, and D (within the A minor tonality) creates some unusual chromatic twists typical of Randy’s expansion of the standard modes and scales.

Recap A(no 3rd) D(no 3rd)/A C(no 3rd)/A

muted \*B P P P P

T 7 (8) 7 5 1 0 1 0 2 0 2 0 3

A 7 (8) 7 5 1 0 1 0 2 0 2 0 3

B 0 0 7 (8) 7 0 5 1 0 1 0 2 0 3

A(no 3rd)      D(no 3rd)/A      G(no 3rd)/A

\*B      B      P      P      P      P

T      7      (8)      7      7      0      7      (9)      5      5      8      5      6      5      5      8      8      7      5

A      7      (8)      7      7      0      7      (9)      5      5      8      5      6      5      5      8      8      7      5

B      0      7      (8)      7      7      0      7      (9)      5      5      8      5      6      5      5      8      8      7      5

A(no 3rd)      D(no 3rd)/A      C(no 3rd)/A

muted — \*B      S      B      R

T      7      (8)      7      7      5      17      20      (22)      20

A      7      (8)      7      7      5      17      20      (22)      20

B      0      7      (8)      7      7      5      17      20      (22)      20

A(no 3rd)      D(no 3rd)/A      G(no 3rd)/A

muted — \*B      S      S      (echo)

T      7      (8)      7      7      0      15      (15)

A      7      (8)      7      7      0      15      (15)

B      0      7      (8)      7      7      0      15      (15)

\*Strike notes with strings already bent.



# Crazy Train

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

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The intro riff is unmistakably Randy Rhoads. The rock and roll feel (solid eighths) and the thick overdriven guitar tone are applied to a melody line which is dark and somewhat classical in nature—notice the use of the pedal point technique (the constant reiteration of the F# bass note between scale pitches). The classical, minor quality is reinforced by the F# minor (Aeolian mode) key center.

♩ = 140

Intro Riff      No chord      3 times

T  
A  
B

2 2 4 2 5 2 4 2      2 5 4 5 2 5 4 0

D(no 3rd)      E

T  
A  
B

2 2 4 2 5 2 4 2      3 2 0      0 0 2 2 0

A move to the relative major (A) is established in the verse riff and recalls the heavy-handed rock intent of “I Don’t Know” (the main riff). Though the chords are simple (A, D, and E triads superimposed over the thundering A pedal tone), a great deal of music is created. Notice the familiar Randy Rhoads legato (pulloffs) run used to bring in the verse.

Verse Riff

Chord symbols: A, E/A, D/A, A

Labels: muted, S

Fret numbers: 2, 5, 3, 2, 2, 2 (T); 2, 4, 2, 2, 2, 2 (A); 0, 0, 0, 0, 0, 0 (B)

Randy’s solo in “Crazy Train” is perhaps his most visible guitar work (due largely to the popularity of the early Ozzy material). The solo is logically laid out and develops several interesting themes: a series of double-handed pyrotechnics (bars 1 through 4), melodic scalar playing (bars 5 through 8); and the unifying motive of trills following the harmonic progression, then a rapid pentatonic riff combined with that inevitable Aeolian/pentatonic/blues scale overlapping that so well depicts Randy’s concepts of melody (bars 9 through 14). The final flourish of the ascending scale, a combination of various minor modes (Aeolian/Dorian and pentatonic), concludes the proceedings decisively (bars 15 and 16). The overall tonality for the solo is derived from chordal components of F# minor (Aeolian mode) — F#(no 3rd) to D(no 3rd) to B(no 3rd) to F#(no 3rd), connected by a solid walking bass line descending through the changes.



Solo

F#m(no 3rd) E(no 3rd) D(no 3rd) C#(no 3rd)

6 TP TP P H 6 TP TP P H 3 TP P B

T 14 10 14 10 7 10 15 10 15 10 7 10 15 10 7 11 13

A

B

B(no 3rd) A(no 3rd) G#(no 3rd) F#m(no 3rd)

\*T P TP TP TP TP B TP TP TP TP P B TP TP TP TP P

T (16) (13) 14 11 14 11 14 11 (16) (13) (16) (13) (16) (13) 11 11 9 9 (11) (14) 9 9 (11)

A

B

E(no 3rd) D(no 3rd) C#(no 3rd)

8va-

B B

T 17 16 14 17 19 14 16 17 17 19

A

B

B(no 3rd) A(no 3rd) G#(no 3rd) F#m(no 3rd)

8va-

P P P P B R R H H

T 14 17 14 14 17 15 14 15 14 17 16 14 16 (18) (21) 19 (21) 19 14 14 16 14 17 14

A

B

F#m(no 3rd) E(no 3rd) D(no 3rd) C#(no 3rd)

8va-----

10

P H P H P H P H *sim.* (S) (S) (S)

T 17 14 17 14 17 14 17 14 17 14 19 16 19 16 21 17 21 17 21 17 21 17 21 17 21 17 19 16 19 16

A

B

B(no 3rd) A(no 3rd) G#(no 3rd) F#m(no 3rd)

8va-----

loco

-----P H P S H P B B

T 19 16 19 16 19 16 19 16 19 16 19 16 14 16 14 17 (19) 17 (19) 15 14 16

A

B

E(no 3rd) D(no 3rd) C#(no 3rd)

P H P H P H P H H P H P H P

T 14 16 14 16 14 16 14 16 14 16 14 16 13 14 13 14 13 14 13 16

A

B

15

B(no 3rd) A(no 3rd) G#(no 3rd) E(no 3rd)

8va-----

S H H HH<sup>6</sup> HH HH HH H S B B S

T 11 12 14 16 12 14 16 14 17 19 19 (21) 19 (21) 19

A

B

\*T = tap (play note by hammering on with index finger of right hand). Tap at 14th fret. (Higher TAB number is shown because string is bent.)

\*\*Tap 12th fret (bent).

# Goodbye to Romance

Words and Music by John Osbourne, Robert Daisley & Randy Rhoads

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Randy's outing here is moody and melodic and displays the many facets of his ballad style. In a very slow and stately tempo, Randy constructs another logical and compositional guitar solo utilizing elements of classical melody, blues scales, bends, and pyrotechnical passagework alternating between smooth simple-time and intricate double-time feels. Notice, again, the interesting motion of the background chord progression: D to F#m/C# to Bm to Bm/A to G.

The fast technical sections are classical in their sequential approaches: the first is an ascending trilled line (bar 3), the second is a set of scalar triplets (bar 6), and the last is a rapid arching scale contour (bar 8). Sequential melody is also explored in descending thirds (bar 7).

The solo (as a whole) is guided by the thoughtful use of the various D major modes (D Ionian, B Aeolian, G Lydian, and A Mixolydian) for harmonic/melodic content.

♩ = 70

Solo

Chord Progression: D, F#m/C# (8va), Bm, Bm/A

Staff notation: Treble clef, key signature of one sharp (F#). The solo consists of four measures. The first measure has two half notes (H) on D4. The second measure has a whole note (S) on D4, a half note (H) on D4, and a whole note (P) on D4. The third measure has a half note (H) on D4 and a whole note (P) on D4. The fourth measure has a half note (P) on D4 and a whole note (B) on D4. The bass staff shows the following fret numbers: Bar 1: 7, 9; Bar 2: 7, 11, 14; Bar 3: 15, 14, 12; Bar 4: 14, 15, 14, 14, 17, 17, 15, 14, 17, (19), 17, 14, 15.

Chord Progression: G (8va)

Staff notation: Treble clef, key signature of one sharp (F#). The solo continues with a half note (P) on D4, a half note (P) on D4, a half note (P) on D4, a half note (H) on D4, a half note (P) on D4, a half note (H) on D4, a half note (H) on D4, a half note (H) on D4, a half note (P) on D4, a half note (H) on D4, a half note (P) on D4, a half note (H) on D4, a half note (P) on D4, a half note (H) on D4, a half note (P) on D4, a half note (H) on D4. The bass staff shows the following fret numbers: Bar 5: 17, 15, 14, 14, 17, 17, 15, 14, 15; Bar 6: 16, 14, 16, 14, 15, 17; Bar 7: 14, 15, 14, 15, 14, 17, 15, 17, 15, 19, 17, 19, 17, 21, 19, 21, 19; Bar 8: 14, 15, 14, 15, 14, 17, 15, 17, 15, 19, 17, 19, 17, 21, 19, 21, 19.

A7sus4 8va----- A7

D F#m/C#

5 loco

B R P P B R

21 (22) 21 19 21 19 22 19 21 (22) 21

T A B

9 (11) 7 10 7 8 7 9 (11) 9

Bm Bm/A G

B R P P muted

(10) 9 7 10 10 8 7 9 9 7 6 7 9

T A B

9 10 7 9 10 7 8 10 7 8 9 7 9 6 7

A7sus4 A7 8va----- D F#m/C#

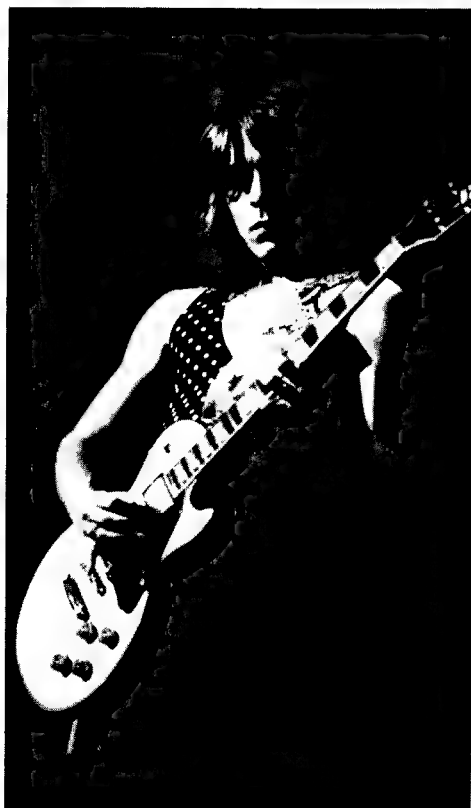
H 6 H P P S S

14 15 17 15 14 17 19

T A B

9 11 14 16 18 17 19 19





# Dee

By Randy Rhoads

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This beautiful though brief character piece is played on solo acoustic guitars (nylon- and steel-string textures were combined for a thicker sound). “Dee” (an affectionate reference to his mother, Delores Rhoads) is meditative and subdued in delivery with a smooth and relaxed fingerstyle performance resulting, no doubt, from Randy’s fascination and familiarity with classical guitar. Randy Rhoads was known to seek out classical guitar tutors on the road, while touring, to deepen his understanding of the art of nylon-string playing. Here is a short analysis:

The first motif of G to D6 (bars 1 and 2) is harmonically altered in bars 8 and 9 (Gmaj7 to D/F#) to push toward the cadence of A7/E to D to A/C# to Bm to G6 (notice the diatonic walking bass line implied by these chords). Bars 4 through 7 feature fingerpicking. Classical plucking techniques (using thumb, index, middle, and ring fingers) should be applied here for best results.

The first overdub harmony is added on the third beat of bar 15 for a strengthening of the turn ornament (hammeron, pulloff). This sets up the transition (through B7/D# and B7) to the E minor tonality (bar 18). The allusion to Bach’s Bourree in E minor (a well-known baroque piece) is unquestionable on beat three of bar 17 — notice the contrary motion (counterpoint) of the bass line and melody line. Remember, Randy studied the classical guitar literature voraciously.

The figure in bar 22 leading in to the return to D major is a familiar Randy Rhoads fill, though here it sounds Spanish (flamenco) because of the nylon-string timbre.

The ending begins at bar 27 with a flowing descending chord/bass-line passage recalling the cadence of bars 11 through 13. Notice, it is slightly varied (D to A/C# to Bm to Bm/A to A7) to enhance the closing statement in bars 31 through 33. In this final phrase, the overdubbing is truly exploited to create independent melodic parts. All the harmonics in this composition are natural (open string), octave or twelfth (octave plus fifth) harmonics.

♩. = 48

G D6

legato H

open harm.

T 7 3 3 5 7 5 0 7

A 5 0 7

B 5 0 7

Bm G/B A/C#

5

S

T 7 7 7 7 10 8 10 8 9 10 12

A 9 7 7 7 9 7 8 7 9 10 11

B 9 7 7 7 9 7 8 7 9 10 11

G(maj7) D/F#

3

H

T 12 7 7 8 7 10

A 7 7 8 7 10

B 10 7 8 7 9

10 A7/E D A/C# Bm G6

T 8 6 8 7 5 3 0 0 0

A 7 6 8 7 5 3 0 0 0

B 7 6 8 7 5 3 0 0 0

A D/F# D(addE)/F# (overdub)

15

P

H P P

T 5 3 6 3 3 2 3 2 0 5 7 5 3

A 5 3 6 3 3 2 3 2 0 7 8 7 5

B 0 4 4 2 3 2 2 0 2

B7/D# B7 Em

T 2 2 0 2 0 2 0 2 3 2 0 0 0 2

A 1 2 0 2 0 2 0 2 3 2 0 0 0 2

B 1 2 0 2 0 2 0 2 3 2 0 0 0 2

E7/G# A7

20

open harm.

12 12 12 12

D G/B

H P P P P P H P

2 3 5 7 5 3 0

2 4 2 0 4 2 0 4 2 0

D A7 D

25

H P P P P P

2 3 5 7 9 7 2 0 3 0 5 3 2 3 2 0 2 0

2 3 4 7 2 0 2 0

A/C# Bm Bm/A A7

30

P S P S

2 0 3 0 5 3 5 2 3 3 5 2 0 0 3

4 2 0

D/F# A7 (overdub) A7/C# (overdub) D6

open harm.

7 7 7 7 7

3 2 0 7 5 7 5 3 7 5

2 0 0 4





# Mr. Crowley

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The first solo combines elements of burning hard rock, blues, heavy metal, and classical to a unique end. The first series of blues riffs is obviously pentatonic (an old quote associated with the Hendrix/Page school of hard rock), as is the triplet sequence which follows. But what follows that is definitive Rhoads: a line exploiting climbing chromatic fragments and wailing bends. Notice the interplay of well-articulated modal scales (D Aeolian and pentatonic minor) with the D minor blues scale in the second half of the solo. Randy was a master at "scale combining" (or permutation) in the hard rock genre.

$\text{♩} = 108$

Solo

Dm

B 6 B 6 B 6 B 6

T 10 10 13 10 10 10 13 10 10 10 13 10 10 10 13 10

A 12(14) 12(14) 12(14) 12(14) 12(14) 12(14) 12(14) 12(14) 12(14) 12(14) 12(14) 12(14) 12(14) 12(14) 12(14)

B

Bb

6 6 6 6

T 13 10 13 10 13 10 13 10 12 12 10 12 10 10 12 10 12 10 10 10 12 12

A 13 10 13 10 13 10 13 10 12 12 10 12 10 10 12 10 12 10 10 10 12 12

B 13 10 13 10 13 10 13 10 12 12 10 12 10 10 12 10 12 10 10 10 12 12

C

8va

6 6 6 6

T 10 10 10 13 15 13 13 16 15 13 18 18 16 15 20 20 18 17

A 12 10 12 10 10 10 12 12 10 10 13 15 13 13 16 15 13 18 18 16 15 20 20 18 17

B 12 10 12 10 10 10 12 12 10 10 13 15 13 13 16 15 13 18 18 16 15 20 20 18 17

P P P P

Dm  
8va-

B 20 20 (22) 20 (22) 20 20 17 20

B R B R 3

Bb  
8va-

H P P H H P P P S P

17 18 17 20 17 20 17 18 17 20 18 17 15 17 15 18 17 15 17 15 13 15 13

Em7-5  
8va-

A

P S B H P B P

13 14 15 12 12 15 14 12 14 15 (16) 15 15 15 13 12 13 12 15 15 (18) 15

Dm  
8va-

P 6 P 6 P 6 P 6

13 10 13 10 10 13 10 10 10 13 10 13 10 13 10 13 10 13

Bb  
8va-

P 6 P 6 P 6 P 6

13 10 13 10 10 13 10 13 10 13 10 13 10 13 10 13 10 13

C loco

Dm Bb

Em7-5 A

Interestingly enough, Randy used to teach his pupils an exercise to develop the "harmonic spelling" technique which is used to begin the "outro" solo from "Mr. Crowley." The exercise is presented here (transcribed from a lesson tape of Randy's) to aid the student/ musician in building facility and accuracy. The tones of the chords form melodic units and convey a strong sense of motion.

### Randy Rhoads' Exercise for Arpeggios

Am F

First system of musical notation. Treble clef staff shows a G major chord and an Am chord. The bass staff shows fret numbers 10, 7, 8, 12, 8, 10, 12, 8, 10, 12, 8, 10. The guitar staff has a 4-fingered arpeggio pattern (4, 1, 2, 3) and a 6-fingered arpeggio pattern (6, 7, 8, 9).

Second system of musical notation. Treble clef staff shows an F major chord and an E7 chord. The bass staff shows fret numbers 8, 5, 7, 5, 8, 5, 7, 5, 7, 4, 5, 4, 7, 4, 5, 4, 5. The guitar staff has a 4-fingered arpeggio pattern (4, 1, 2, 3) and a 6-fingered arpeggio pattern (6, 7, 8, 9).

The outro is an extended guitar solo continuing through the fade. Many intricacies and details deserve attention: the use of harmonically related tremolos — first in arpeggio form and then in scalar form (bars 6 and 7); the long, winding F major scale played with distinct legato phrasing (bars 13 and 14); the use of harmonic minor with C# as a crucial note (bars 7 and 15); and the unusual chromaticism created by rapidly moving down the fretboard using similar fingering patterns (bar 21).

#### “Outro” Solo

“Outro” Solo, first system. Treble clef staff shows a Dm chord and a Gm7 chord. The bass staff shows fret numbers 17, 13, 15, 17, 13, 15. The guitar staff has a 6-fingered arpeggio pattern (6, 7, 8, 9).

“Outro” Solo, second system. Treble clef staff shows a C chord and an F chord. The bass staff shows fret numbers 15, 12, 13, 17, 13, 13, 17, 13, 13. The guitar staff has a 6-fingered arpeggio pattern (6, 7, 8, 9).

5  $B\flat$  8va- Em7-5

H P H H P H

(tremolo picking)

T 15 17 15 17

A 15 16 15 16 18

B 16 15 16

A 8va-

H P H P H

T 9 10 12 13

A 12

B 10 12 10 12 10 12

Dm 8va-

H P H P H H P H P H H P H P H H P H P H

T 10 9 10 9 10

A 10 11 10 11 10 11

B 9 10 9 10 9 10 6 7 6 7 6 7

10 Gm 8va- C loco

H H H B

T 9 10 9 10 12 10 12 (13)

A 9 10

B 5 6 5 8 5 8 6 5 6 5 7 5 8 7 5 8

F  $B\flat$

P P P S

T 5 8 7 5 8 5 7 5 8

A 5 6 8 6 5 8

B 1 3 5 2 3 5 2 3 5 3 5 7 5 6 8 5 6 8 6 5 8

Em7-5 15 Asus4

T 5 8 6 5 6 5 8 5 8 6 5

A

B

P P

H P <sup>6</sup> H P H S P H P H S P H S P H P H S

A

T 10 8 10 8 10 11 10 11 10 11 10 11 13 11 13 11 13 11 15 (17) 15

A

B

S P H <sup>6</sup> P H S P H P <sup>6</sup> H P H S P H <sup>6</sup> P H P B R

Dm *8va* Gm C

T 17 18 19 17 18 17 18 18 17 18 17 20 20 18 17 18 20 20 18 17

A

B

H H P P P H 3 B

F *8va* B $\flat$

20

T (22) 20 18 (20) 18 18 17 20 18 17 20 18 15 20 18 14 19 16 15 13 18 11 13 16 13 12 15 12 11 10 14 11 9

A

B

B R B R S S

Start to fade out

Em7-5 *8va* loco

T 13 10 5 6 5 8 5 8 6 5 7 5 7 5 8 5 8 7 8 7 7 8 5

A

B

S H P S H



A 25 Dm Gm

T  
 A  
 B

C F Bb Fade out

T  
 A  
 B



# No Bone Movies

Words and Music by John Osbourne, Robert Daisley, Randy Rhoads and Lee Kerslake

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The main riff is almost traditional rock and roll in its simplicity and impact. The overall "major-blues" sound (A) is tempered cleverly with bits of C-natural (implying minor tonality). It is a classic case of taking the rock heritage and legacy one step further.

♩ = 128

Main Riff

A(no 3rd)

D(no 3rd)

G(no 3rd)

T

A

B

0 3 (4)

0 2 5 4 2 4 2 3 0

3 3 0 0 0 3 3 2 0

S P P P

A(no 3rd)

D(no 3rd)

G(no 3rd)

T

A

B

0 2 5 4 2 4 2 3 0

3 3 0 0 0 3 3 2 0

S P P P

The solo is a rare example of Randy Rhoads on slide guitar (though he used it at times with Quiet Riot). The personality of the solo fluctuates among conventional bluesiness (from the bottleneck tradition of Jimmy Page and Billy Gibbons), soaring portamento sound effects (à la Mick Ronson and Jeff Beck), and wobbly slide vibrato deepened by the heavy EQ boosting of the guitar tone.

Solo

A

D

A

S S

S

muted

12 13 12 10

13 13 10 9 10 11 14

15 15 15 15 15

T

A

B

D

A

S

S S S

S

12 8 7 10 7

17 13 10 17 20

10 11

8va

T

A

B

A loco

D

E(no 3rd) loco

R S S P S P S

S

(13) 12 10 13 10 12

17 20 17 15 17 15 12 15

12 12 12 9

8va

T

A

B

D(no 3rd)

D(no 3rd)/F#

loco

S S S S S S

9 9 9

17 14 20

13

8va

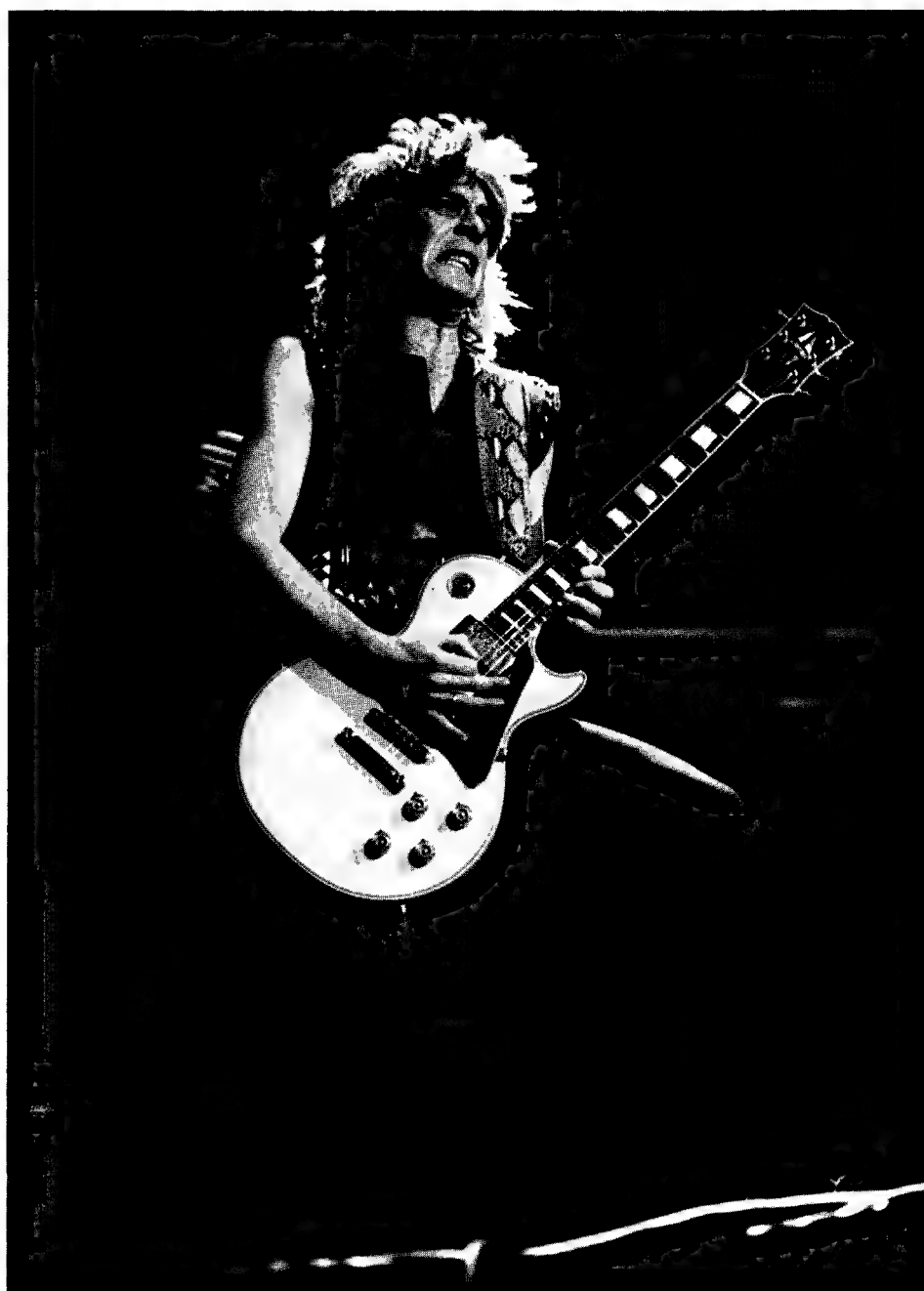
T

A

B



Musical score for guitar, showing a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The score includes a long note with a wavy line above it, and a section labeled "8va" and "loco" with a wavy line below it. The section "loco" includes a sequence of notes with fingerings: 5, 8, 5, 7, 5, 6, 7, 5, 7, 5, 4, 7, 5, 6. The notes are labeled with letters: H, S, P, H. The section "8va" includes a wavy line below it labeled "< Feedback >". The score also includes a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff includes a sequence of notes with fingerings: 17, 20, 5, 8, 5, 7, 5, 6, 7, 5, 7, 5, 4, 7, 5, 6. The notes are labeled with letters: H, S, P, H.



# Steal Away (The Night)

Words and Music by John Osbourne, Robert Daisley & Randy Rhoads

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The intro riff is somewhat involved rhythmically. The syncopation creates a powerful driving motion but requires a certain dexterity and coordination to perform. Notice the accents (for double stops) versus the active (not droning) bass part. The E chord pattern (riff) is moved symmetrically to C, and a surprising F# to B (ii to V) progression, uncommon in heavy metal, ends the phrase.

♩ = 180  
Intro Riff  
E(no 3rd)

T  
A  
B

9 7 9 7 9 7

C(no 3rd) F#(no 3rd) B(no 3rd)

T  
A  
B

5 5 5 3 3 5 3 4 3 4 4 4 2 2 2 3

Randy Rhoads was one of the first guitarists in heavy rock to successfully incorporate the diminished arpeggio into his playing style. In the fourth measure of the solo an excellent example of this sound can be heard. It is served up cadenza style in the fashion of a classical concert violinist or pianist who would exploit the angularity of the arpeggio as a dramatic effect, descending and ascending along the chord tones in a crablike contour.

The move to B (from G) is more evidence of Randy Rhoads's compositional sophistication applied to solo background chords. This is another uncommon modulation in heavy metal and signals a return to the tonic tonality of E. Notice the different character of the second half of the solo which, by contrast to the classical/diminished sound of the opening measures, is bluesy and filled with bends, vibrato bar diving, and pentatonic scale work.

Solo

Gm

T 11 10 13 (15) 13 10 13 11 12 13 11

A 10 12 10 12

B 10 12

S

H P H P P P

G<sup>0</sup>

T 3 4 3 4 3 6 3 0

A 3 4 3 4 3 6 3 0

B 4 7 5

P 3 P 3 P P

T 8 5 5 2 3 2 3 0 3 0

A 8 5 5 2 3 2 3 0 3 0

B 2 5 2 4 2 4 1 4 1 3 1 4

H P H P H P H P

H P H S

T 8 11 8 9 11 5 12 9 12 9 7 10 7

A 8 11 8 9 11 5 12 9 12 9 7 10 7

B 1 4 1 2 5 2 4 5 8 5 6 9 6 8

T 10 (12) 7 10 7  
 A  
 B

T 17 (19) 17 (19) 17  
 A 9 (14)  
 B 10 11

T 7 8 10 9 7 9 7 8  
 A  
 B

T 10 12 10 12 15 12 15 12 17 (19) 19 17  
 A 17  
 B

T 17 17 (19) 17 (19) 17  
 A  
 B

T 17 (19) 17 17 (19) 17  
 A  
 B



# Over the Mountain

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

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This song is played in D# tuning. Note that every string must be tuned down one half-step (one fret distance). This is D# tuning as opposed to Eb. There is a difference in color (timbre). D# relates more closely to the keys of G# minor, C# minor, and E major (which are the tonal centers of this piece).

The main riff is solid and heavy with a throbbing sixteenth-note pulse (slightly muted for a percussive effect). Randy's practice was to make the guitar sound as thick as possible by multitrack overdubbing. The riff here is the main part but others are overlapped in the mix to double (and triple) the G#m power chord (notice the whole notes superimposed over the main riff — this indicates a chord sustaining through the sixteenth notes).

♩ = 132

## Main Riff

\* E(no 3rd) A(no 3rd) G#m(no 3rd)

1,2,3, 4. E(no 3rd) A(no 3rd) E(no 3rd) F#(no 3rd)

\*Tune all strings down one half step (D#, G#, C#, F#, A#, D#).

This instrumental interlude has another sixteenth-note riff as its motive. The move to the key of D# minor is a standard harmonic gesture (to the dominant) employed in baroque and classical sonata forms (which are alluded to here). This time, tricky double-stop pulloffs and hammer-ons are added to the sixteenth-note pulse for some extra complexity.

#### Interlude Riff

Interlude Riff

D#m

G# (no 3rd)

P H P H P H

T 7 6 7 9 6 9 7 6 7

A 8 6 8 8 6 8 8 6 8

B 6 x x 6 x x x 6 x x x 6

4

The ensemble line which serves as an introduction to the guitar solo is classic Randy Rhoads. Again the concept is baroque (with a heavy rock intent) in its intricate sixteenth-note scalar contours, Aeolian modality, and concerto grosso (as in Vivaldi) effect. The overdub guitar doubles the theme an octave higher, further reinforcing the impression of a baroque string-ensemble part.

#### Ensemble Line

Ensemble Line

C#m (no 3rd)

1. A (no 3rd) B (no 3rd)

2. E (no 3rd) F# (no 3rd)

P P P P P P P P

T 4 7 5 4 4 7 5 4 4 7 6 4 7 4 7 6 4 6 4 4

A 5 6 7 7 5 4 4 6 6 4 7 4 7 6 4 6 4 4 7 7 6

B 6 7 7 6 7 7 6 7 7 6

\*2nd guitar overdub doubles one octave higher.

This solo is a masterpiece of Randy Rhoads's guitar playing style. In it, Randy has taken rock and roll/metal tricks — the use of tremolo-bar diving and vibrato, string pulling with the pick hand (an old blues trick; remember "The Lemon Song" by Led Zeppelin?), and Jeff Beck-inspired pulloffs in cascading triplets (*à la* "Jeff's Boogie") — and combined them with chromaticism (one of his favorite devices for simple motivic development), the Aeolian mode (in the first break in E), and a variety of unusual bends.

The recap to the tonic (G# minor) is more evidence of the classical sonata procedure at work in Randy's compositional style. A strong return to the tonic was mandatory after the development section moved to E minor — a rather remote key relationship.

Solo  $G\sharp m$ (no 3rd) *8va-*

14 16 14 16 18 16 18 16 18 (20) 19 16 16 19 (21) 16 19 16 19 16

8va-

\*B B-B R B-R B-R B R B R

P H P P H P H P H P H P

T 19 16 19 16 (19) 19 21 16 (17) (19) (17) 19 16 (17) (19) 19 16 (17) (19) 19 16 (17) 16

A

B

loco

\*Bend (pull) string with right hand while hammering-on and pulling-off with left hand.

Em(no 3rd) Tacet

*vibrato with trem. bar*

B 10 (12)

P S <sup>6</sup> H P S H P S <sup>6</sup> H P S H P S <sup>6</sup> H P P H P P <sup>6</sup> H P P

10 7 8 9 6 5 8 5 4 7 4 3 6 3 2 5 2 0 6 3 0 7 4 0

T  
A  
B

*slow bend*

*(hold bend)*

*pick slide*

6 (7) (8) (9) (12)

T  
A  
B

The outro solo begins with the “ensemble line” played in G# minor (instead of the subdominant C# minor as in the first statement) to maintain the finality of the tonic tonal center. A brief two-bar coda in a typical Aeolian chord progression (standard in rock from “Walk, Don’t Run” to “All along the Watchtower” to “Stairway to Heaven” to “Stray Cat Strut”) gives Randy the last word with some interesting scalar playing — notice the muted form ascending — in G# minor (Aeolian mode). The final bend is given an extremely deep vibrato which is characteristically Rhoads.

#### “Outro” Solo

G#m(no 3rd)

E(no 3rd) F#(no 3rd)

P P P P P

11 14 12 11 11 14 12 11 11 13 13 11 14 11 14 13 11 13 11 14 11 14 13

T  
A  
B

G#m F# E D#m  
 muted H P H P H P B S  
 11 13 14 11 13 11 12 11 12 11 12 11 14 12 11 14 12 11 13 11 13 (15) (11)

C# 8va- E(no 3rd) A(no 3rd) G#m(no 3rd)  
 B R P B  
 19 (21) 19 16 16 19 19 (21) 7 7 6 7 7 6 0 5 4



# Flying High Again

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

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A beautiful example of “compositional” guitar work, this solo is a Randy Rhoads signature. The solo is carefully constructed and performed in the tradition of a classical piece. The first segment (bars 1 through 8) is a vehicle for phrase development. Notice the four contrasting phrases which reflect the underlying F#m-to-D chord progression. The first phrase (made of quick, repeated pentatonic scale fragments) descends smoothly into a diatonic ascending sequence (second phrase). The third phrase is separated texturally by the muted timbre (palm mute) and echoes the ascending sequence idea of phrase two. The fourth phrase is another ostinato (in D, though) recalling the opening riff. The “bookend” structure is well conceived: riff, scalar sequences, riff; adding a subtle symmetry to the first half of the solo.

The closing section (bars 9 through 16) has a massive guitar-orchestra effect (produced through multitracking) and thematically exploits the constant use of double-handed arpeggios, following this unusual root movement: A to F to D to B $\flat$ ; E to C to A to F (which seems to outline major seventh chords in the broadest harmonic sense, B $\flat$ maj7 to Fmaj7, backcycling to the original tonal center of A). It is precisely this sort of harmonic convolution which contributed to Randy’s uniqueness as a composer/musician.

$\text{♩} = 128$

Solo

F#m(no 3rd)

8va-

P \*\*SB P SB

T 14 17 14 16 17 14 16

A (14) (14) (14) (14) (14) (14) (14)

B (14) (14) (14) (14) (14) (14) (14)

17 16 14 17 15 14 17 16 14 16 14 16 15 14 12 14

D(no 3rd)

8va-

P H H S S H H

T 15 17 14 15 14 17 17

A 12 11 12 14 14 11 12 14 12 14 16

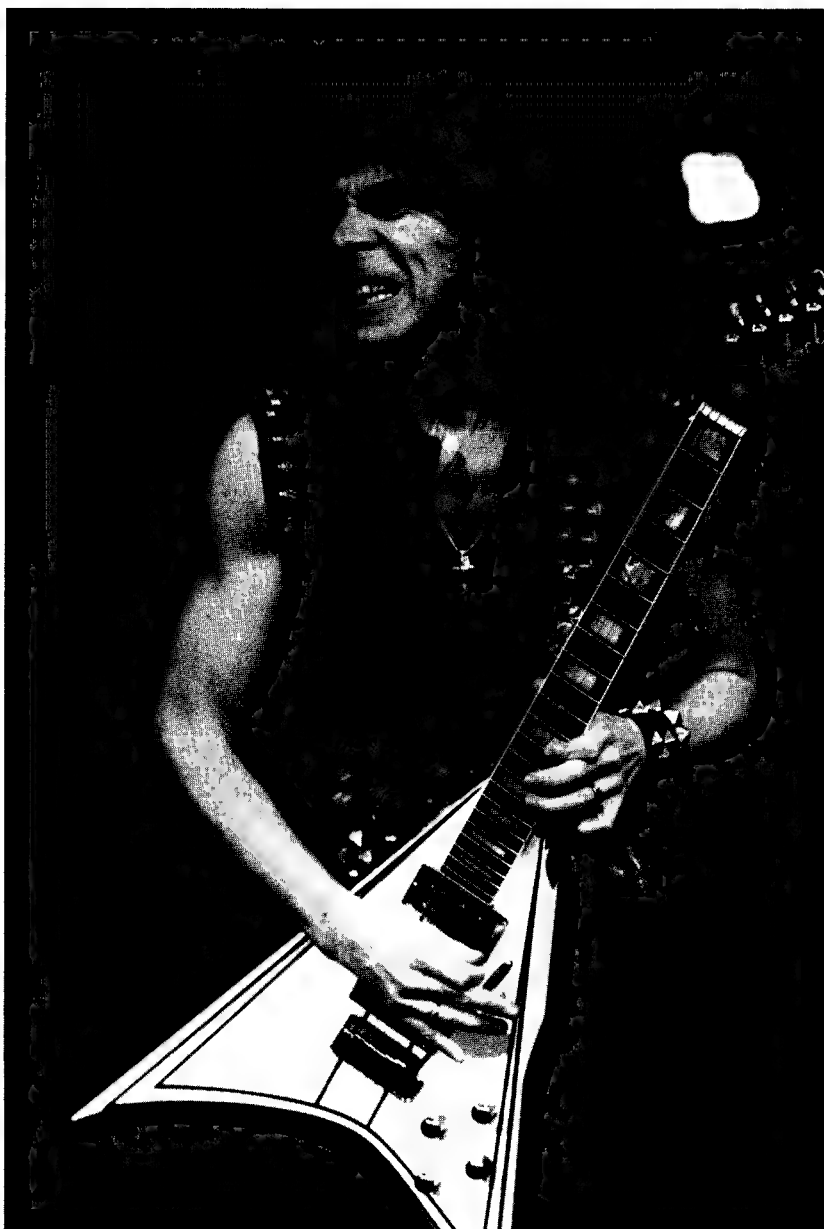
B 12 11 12 14 14 11 12 14 12 14 16

14 17 17



E(no 3rd)		C(no 3rd)	
TP TP P H 12 7 12 7 14 7		T P TP P H 13 8 13 8 5 8	
T			
A	// //	// //	// //
B			

A(no 3rd)		F(no 3rd)	
TP TP P H 14 9 14 9 6 9		TP TP P H 15 10 15 10 7 10	
T			
A	// //	// //	7
B			







# S.A.T.O.

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

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This solo has an unusual blend of sophistication (in the use of various scales and modes) and basic rock and roll energy. The rhythmical approach to the playing is a calculated triplet feel, resulting in a blues-based *shuffle* (implied  $\frac{12}{8}$  meter). This is a device well known to exponents of blues music from Chuck Berry to Stevie Ray Vaughan.

The opening pickup phrase is straight E major pentatonic. Cleverly, the next phrase is in the relative minor (C# minor), allowing E major thinking to go on into the background key change. (Randy was no stranger to music theory and put much of what he studied into practice.)

The solo is divided into three distinct sections, giving it a composed (rather than "jammed") structure. The sections are marked by modulations to new tonal areas and, appropriately, each new area has its own personality.

In the first section, in C# minor (bars 3 through 10), the mood is dark and semiclassical with predominant use of Aeolian mode (C# natural minor). Muting techniques, chromaticism, and pick harmonic squeals further color the section.

In the second section, in E major (bars 11 through 18), the mood is brighter and happier due to the major tonality. Randy creates an uplifting feeling in the first phrase with a steadily ascending major pentatonic scale. The use of a repeating figure (first on G#, then on D, finally on B) gives a motivic and unified quality to the proceedings and foreshadows the aggressive drive of the final section.

The last section, in G Mixolydian (bars 19 through 26), is driving and bluesy. Using the G blues scale and G pentatonic minor scale, Randy borrows some Beckish riffs and gutsy double stops (definitely a blues concession) to bring the solo home. The main point to bear in mind about this solo is the fluidity of movement from section to section (one must be knowledgeable of the fingerboard to successfully make the changes).

**Solo**

♩ = 148

E 3 Tacet

S H<sup>3</sup> H H H P S B 3

T 16 17 19 17 16 11 (13) 9

A 16 18 16 19 16 19

B 14 16 19 16 19





8va.....

25

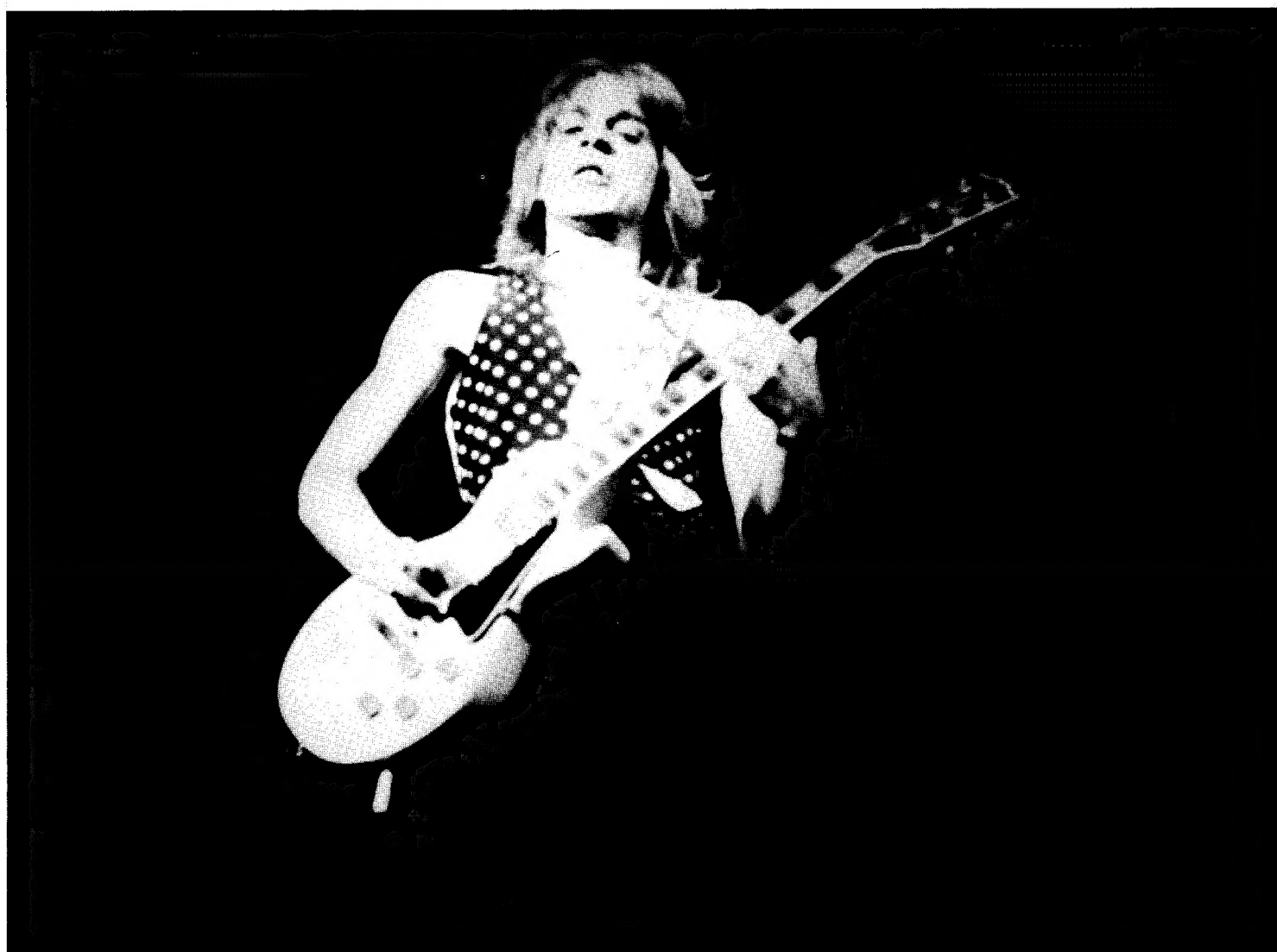
loco

P B R P B 3 3 3 P<sup>3</sup> 3 B 3 R B 3

17 0 20 (22) 20 19 0 15 15 18 15 15 17 15 17 15 17 16 15 15 (16) 15 18 (21)

17 0 17 (19) 17 15 17

17 15 17 16 15 15 (16) 15 18 (21)

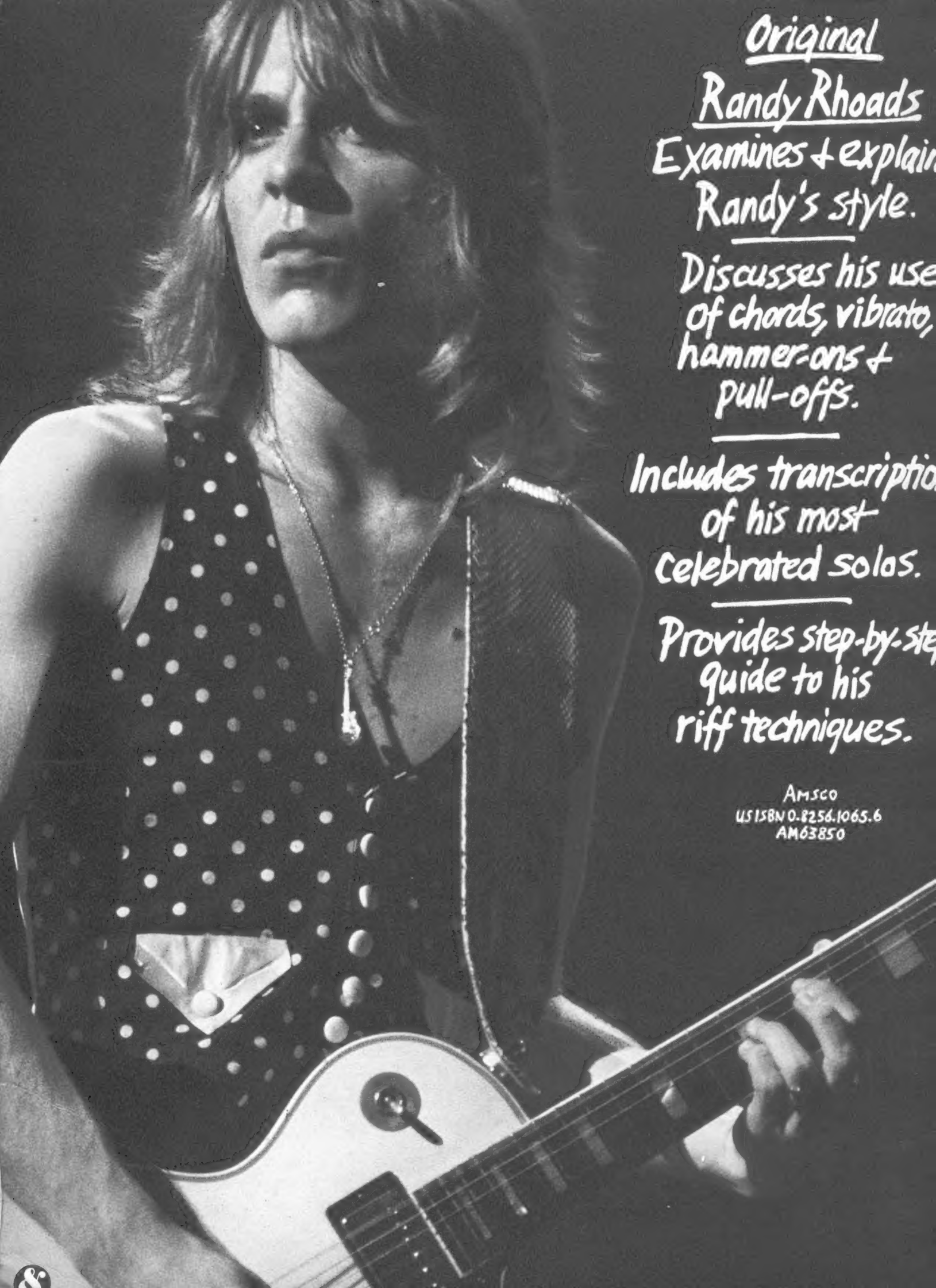


# Discography

Glad All Over  
taken from *Quiet Riot I*  
(out of print)

I Don't Know  
Crazy Train  
Goodbye to Romance  
Dee  
Mr. Crowley  
No Bone Movies  
Steal Away (The Night)  
taken from *Blizzard of Ozz*  
Jet JZ 36812

Over the Mountain  
Flying High Again  
S.A.T.O.  
taken from *Diary of a Madman*  
JET FZ 37492



Original

Randy Rhoads

Examines & explains  
Randy's style.

Discusses his use  
of chords, vibrato,  
hammer-ons &  
pull-offs.

Includes transcription  
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